

ART NOTES.

—The Smithsonian exhibits a fine collection of Japanese art works, lacquers, ivories, and bronzes, belonging to Gen. Capron. It is understood that the collection is for sale, and that the Government may become the purchaser.

—Another Roman villa has been discovered near Sudeley Castle, in Spoonly Wood, England. A rich design in small colored *tesserae* was found, and near by several other ancient pavements at a considerably lower level. The ancient Roman bath at Bath, under a modern structure, is being laid bare. A very massive pillar has been discovered, showing that the superstructure was very large.

—A very beautiful picture by Evariste Carpentier called "The Refugees," tolerably well known in copper plate, was sold at the Belgian Exhibition in Philadelphia, for \$2,400. The prices fetched by most of the Belgian pictures that were sold were not large, the "Masked Ball at the Opera," by Herman, excepted, which brought \$6,000. The aggregate of 32 pictures came to \$32,632.

—Notwithstanding the high grade of the American pictures at the Salon, according to Parisian standards, only two or three honorable mentions were given to Americans, among them to J. Alden Weir and D. R. Knight. In wood-engraving Closson has a third medal. The Society of Artists has noted the prominence of foreigners at the Salon, one-fifth of the number this year being foreign, and it is reported that at a recent meeting it was decided to limit the intruders sternly.

—The Town Hall of Manchester, England, is being decorated with historical frescoes by Mr. F. M. Brown. The fourth panel is completed. It shows the settlement in Manchester, in 1363, of Flemish weavers by Queen Philippa of Hainault. The Queen and her attendants are in "Lincoln green" and carry branches of hawthorn in blossom. A Fleming is showing pieces of green cloth to the Queen; he is accompanied by his family and apprentice. An old weaver and his apprentice are shown before their shop. The keynote of the frescoes is green; that of an adjoining picture, "The Expulsion of the Danes," is black, white, and red.

—Toward raising the sum of \$12,000 for a bronze statue to William Tyndale, the martyr, on the Thames Embankment, contributions are asked throughout the British Empire and the United States. An inducement offered is the placing on the monument of the name of "any university, county, society, or town," which shall contribute \$500 to the fund. Bishop Huntington, of Syracuse, the President of Johns Hopkins, and Prof. Hoppin, of Yale College, are authorized to transmit funds. The sculptor is J. E. Boehm, an artist whose slight merits are nevertheless sufficient in the present state of British art to make him remarkable.

—Four of the Belgian pictures exhibited lately in Philadelphia have been given to the Pennsylvania Academy of Fine Arts, one being the large interior of the Paris Opera-house during a masked ball, painted by Charles Herman. Another is "Two Members of a Temperance Society," portraits of donkeys very solidly painted, by Edmund de Pratere, and another, "Forgotten," the picture of a woeful maiden of great loveliness sitting in an old oak chair, painted by Alexander Struys. The fourth is Alexander Thomas's "Christ After the Descent from the Cross." They are given by Joseph E. Temple, Esq.

—Part VII. of "American Etchings," offers a head of Longfellow, by William M. Chase, done in a style which is rude rather than forcible, clever rather than deep. The face, hair, and beard are very white on the blackest of black backgrounds, in which the shoulders and torso are entirely lost. The boldness shown in his methods demands recognition and approval, although it might be wished that Mr. Chase's ability were level with his boldness. Part VIII. offers "The Shore of Skeneateles Lake, New-York." It will surprise those who find nothing to admire in his oils and water-colors to see the names of A. F. Bellows on a very charming, quiet and refined little landscape. Mr. Bellows began life as an architect, became Principal of the New-England School of Design; studied at the Royal Academy of Antwerp, and in 1868 was elected an honorary member of the Royal Society of Painters of Belgium. Last year he was elected a Fellow of the London Society of Painters-Etchers.

—A vase commemorating Nordenskiöld's voyage around Siberia has been made at Sèvres for King Oscar of Sweden. The arctic sun shines on the neck. The body shows peculiar clouds above an ice-covered land or mountain chain of icebergs. In the centre is the Vega, steaming between the chain and detached floating icebergs. Near the bottom is the Swedish coat of arms, and the stem is treated with conventional ice work. The Sèvres manufactory is finishing a large vase decorated and designed by Joseph Chéret to record the expedition for observing the transit of Venus. Elaborately decorated with handles supported by caryatides, with profile busts in low relief and an inscription on the neck, the main body of the vase is painted with a symbolical scene. Apollo sits on a throne, behind which is a sunburst, and holds up in each hand a lighted torch. To his right and left lower down are female symbolic figures. The planet Venus is represented by a nearly undraped figure with long hair which passes before the throne. Her right hand is raised to shield her eyes from the splendor. Her left is stretched forward and holds a star. To judge from the sketches in *La Nature*, neither vase is a very remarkable work of art, although the design of the latter has excellent points. The colors are said to be in the best style of the famous but now somewhat degenerate foster-child of the French Government.

—A lively young Louisianian studying art in Paris rattles away in the New-Orleans *Times-Democrat* to the following effect: "I work from 8 to 12 from one nude model, and from 1 to 5 from nude or draped model. Julian's is the strongest school, but very crowded and unhealthy. Bonnat's is too far from my school of sculpture, and is expensive. There are many other ateliers. Nearly every strong painter has his school and private pupils besides. I think it is a matter of pride with them. It is no small compliment, surely, to be called upon to teach men who come from every corner of the world to improve themselves. The wonder is that most of them did not stay at home and help improve the soil. Lots of English and Scotch here. This morning a number of *nouveaux* came into our school—some strong ones. It does not take many of these to give tone to a school. The others follow them and do better work. The poor, weak fools are the loudest in their cry for a strong school. They disdain to go into any other if they can help it. But you have no idea how feeble and childish these fellows are, continually pulling for good models and strong schools. Of course, these things are good, but, great Cæsar! why should a man complain when he has elbow-room, a nude before him, and a reliable Professor twice a week to tell him of his errors? It's enough for me."